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### Glitching

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# Beverley Hood Glitching

Glitching



*Glitching*, Beverley Hood, live performance programme image, 2012 ©B. Hood

# Beverley Hood

## *Glitching*

### Originality

*Glitching* is a digital installation and performance art project developed during 2011-12, that attempts to re-describe movement derived from characters in contemporary sports and action computer games.

Thanks to constant improvements in technology, gaming characters of the 21st century have an extraordinary embodiment, fluidity of movement and naturalness. However, there are always exceptions; disruptions, imperfections and glitches, whether through unexpected programming errors, forced “cheats” (players employing non-standard methods to create game adaptations beyond normal gameplay) or the users’ inability to control the characters in seamless game-play.

*Glitching* re-focuses the artificial nature of these disruptions by employing highly trained real bodies i.e. professional dancers, to re-stage them. The project interrogates how real bodies interpret such unnatural movement and subsequently, how this physically re-enactment can be re-imaged within a responsive digital environment.



Top: **Glitching**, Beverley Hood, digital interface, 2012 ©B. Hood. Bottom right: **Glitching**, Beverley Hood, live performance, 2012 ©Kim Beveridge. Bottom left: **Glitching**, Beverley Hood, interactive installation, 2012 ©B. Hood



# Beverley Hood

## Glitching

### Originality

*Glitching* employs the motion-sensor controller Microsoft Xbox Kinect, large-screen display and a pseudo game interface, to create a full-body, skeletally controlled, interactive experience. There are two versions of the *Glitching* project:

- an interactive installation
- Live performance

#### Interactive installation

The audience steps into the digital shoes of a 'lead dancer' character onscreen, via the Kinect sensor's tracking, and attempt to follow the awkward and intricate, glitch choreography performed by an onscreen dancing troupe (computer generated characters, created using 3D modelling and movement motion captured from real dancers, using the Kinect).

#### Live performance

The *Glitching* performance was devised in collaboration with dancers Tony Mills, Hannah Seignior, Felicity Beveridge, and composer Martin Parker, featuring the interactive installation as backdrop. Performed in 5 parts, the piece evolves from a series of disrupted attempts to complete the 'game' (i.e. the interactive installation), eventually resolving into a successful rendition of the 3 player installation 'game'. The audience are invited to on stage to play the installation 'game' themselves at the end.



Top: **Glitching**, Beverley Hood, interactive installation, 2012 ©B. Hood. Bottom: **Glitching**, Beverley Hood, live performance, 2012 ©Chris Scott

# Beverley Hood

## Glitching

### Process/Rigour

Research into the occurrence of these glitches began with reviewing the reams of game-play footage posted on YouTube by gamers. A vast amount of data exists online demonstrating glitches and cheats from almost every game title on the market. For the *Glitching* project, this database was filtered down into a library of approximately 75 glitch instances.

The important question was how this collection of glitches (artificial, alternate, other movements), might be deconstructed, re-embodyed, and applied to the human body. To undertake this enquiry, highly trained real bodies were employed, i.e. professional dancers. The primary dancer involved was breakdance world champion Tony Mills.

*Glitching* was choreographed by drawing from the project YouTube video library, and establishing collectively defined glitch categories, including “jitters”, “rogue limbs” and “impossible moves” i.e. movements seemingly only possible within a digitally constructed body, beyond the limits of human potentiality. Tony Mills’ task was to decipher, re-structure, and enact the individual glitches, whilst continually responding to creative critique.



Left: ***Glitching***, Beverley Hood, installation in progress (studio shot), 2012 ©B. Hood. Top right: ***Ronaldo like a drake glitch***, Pro Evolution Soccer, video game screenshot, 2010 ©Konami. Bottom right: ***Tiger Woods PGA glitch***, EA Games, video game screenshot, 2008 ©EA Games.



# Beverley Hood

## Glitching

### Process/Rigour

This process was established through a series of short collaborative development workshops. Ultimately, this activity resolved into a four minute choreographic sequence. This short phrase became the interactive installation's movement sequence, performed by Tony Mills, digitised using motion capture and applied to computer generated characters, who were subsequently placed within a gaming interface. This process formed the basis of the *Glitching* interactive installation.

Following the creation of the interactive installation sequence, commenced development of the *Glitching* live performance, presented as a series of one off events at live performance venues, coordinated to coincide with the *Glitching* installation's exhibition tour of Scotland.

The performance was devised collectively through a series of development workshops with dancers Tony Mills, Hannah Seignior, Felicity Beveridge, and composer Martin Parker, over a four month period in 2012. The already existing glitch choreography, created for the interactive installation and Kinect technology, were utilised as source material to encompass and build upon.

Throughout the development informal showings of the work in-progress were presented to a small invited audience. The presentations and feedback from these events was video documented, reviewed and discussed with the collaborators, and built into subsequent project development

The project's development was regularly updated to the project blog at <http://glitchchoreography.wordpress.com>



Top Left: **Glitching**, Beverley Hood, performance in-progress, 2012 ©B. Hood. Top right: **Glitching**, Beverley Hood, audition, 2012 ©B. Hood. Bottom right: **Glitching**, Beverley Hood, rehearsal, 2012 ©B. Hood. Bottom Left: **Glitching**, Beverley Hood, performance in-progress showing, 2012 ©B. Hood



# Beverley Hood Glitching Significance

Glitching, was funded by the Scotland & Medicine partnership and curated by Professor Andrew Patrizio, for the exhibition *Human Race: inside the history of sports medicine* (with additional funding from a Creative Scotland, Visual Artist Award and Edinburgh College of Art's Individual Research Awards).

The exhibition toured public-funded museums and galleries throughout Scotland during 2012, as part of The Scottish Project, part of the London 2012 Cultural Olympiad. The exhibition presents historical artefacts alongside newly commissioned artworks to examine the relationship between sport, exercise and the body, with audiences figure in excess of 300,000. There is also an exhibition catalogue which accompanies the exhibition.

The exhibition tour includes the following venues:

2 March – 13 April 2012 Pathfoot Gallery University of Stirling & The Peak, Stirling  
25 May – 7 July 2012 Inverness Museum and Art Gallery, Inverness  
21 July – 9 September 2012 City Art Centre, Edinburgh  
21 September – 10 November 2012 Lamb Gallery, University of Dundee & Institute of Sport and Exercise, University of Dundee  
24 November 2012 – 3 February 2013 Govanhill Baths, Glasgow

The performance tour includes the following venues:

9 September 2011, Inspace, Edinburgh  
1 April 2012, macrobert arts centre, Stirling  
6 September 2012, WHALE Arts Agency, Edinburgh  
7 September 2012, Inspace, University of Edinburgh  
24 October 2012, Chamber East, Dundee

Additional exhibitions of Glitching installation:

18 May 2013 **ON COLLABORATION II 2013**

The second symposium on collaboration in performance practice, Middlesex University, London

28 August 2013 **Glitch'd**, Edinburgh College of Art.  
(as part of the Edinburgh International Festival)



Top Left: **Human Race**, exhibition, 2012 ©Louise Blamire. Top right: **Glitching**, Beverley Hood, live performance, 2012 ©Chris Scott. Bottom right: **Glitching**, Beverley Hood, interactive installation, 2012 ©Louise Blamire. Bottom Left: **Glitching**, Beverley Hood, live performance, 2012 ©Chris Scott



# Beverley Hood Glitching Significance

Conference papers about *Glitching* have been presented at:

## **Transdisciplinary Imaging Conference 2012**

The Second International Conference on Transdisciplinary Imaging at the Intersections between Art, Science and Culture

Dates: 22 – 23, June 2012

Location: Victorian College of the Arts,  
Federation Hall, Grant Street, Southbank, Melbourne, Australia  
(publication pending)

## **Physicality 2012**

4th International Workshop on Physicality  
co-located with British HCI 2012 conference

Dates: 10 - 11, September 2012

Location: University of Birmingham, UK

## **P{e/a}r{i/a}meter 2012**

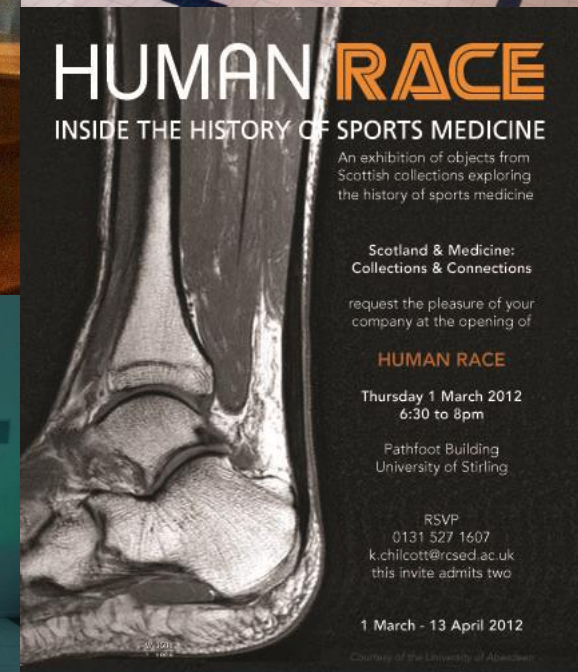
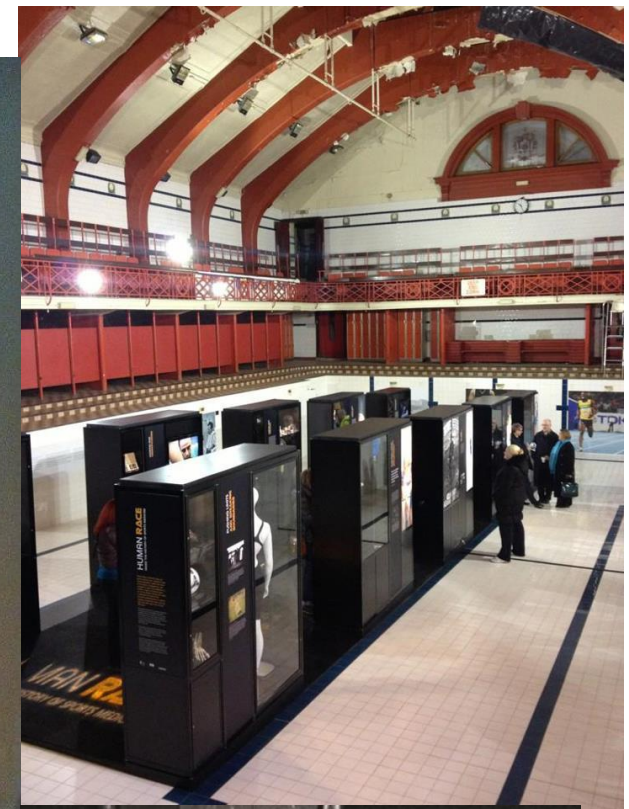
A symposium of talks and presentations exploring current research projects undertaken by members of the CIRCLE research group.

Dates: May 7 2012

Location: Inspace, University of Edinburgh.

As part of Microsoft Research's visit to the School of Informatics in September 2011, a short presentation was made to Microsoft Research staff, including Rick Rashid, Chief Research Officer (worldwide) and Andy Gordon, Principal Researcher, Microsoft Research Cambridge about *Glitching*, which uses the Microsoft developed Kinect motion sensors.

In December 2012 *Glitching* was presented to a mixed ability group, as part of Abrupt Encounters, a live arts project developed collectively by creatively engaged participants with learning difficulties, in association with Artlink Central.



Top Left: **Transdisciplinary Imaging Conference, Melbourne, 2012** ©TIC. Top right: **Human Race**, exhibition, 2012 ©ninkwink. Bottom right: **Human Race**, exhibition invitation, 2012 ©Scotland & Medicine partnership. Bottom Left: **Glitching**, Beverley Hood, live performance, 2012 ©Chris Scott